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are. But on the other hand quite different are the exhibitions set forth in public buildings, museums, libraries, and the like for the specific benefit of the masses of people. These must be essentially educative; they must uphold a high standard because they are establishing values. It is never wise to set forth raw material when a decision is wanted on a product. There is no great work of art which does not demonstrate its value universally. The judgment of the public in the long run can be depended upon almost always, but it may at times be bewildered and misled. The object of museums and public institutions is to educate, that is to assume authority and to guarantee guidance to those who seek it. To be sure none is infallible, but merit in art as in other things is not utterly an indeterminate quantity. It is from the viewpoint of the public that the American Federation of Arts is sending out traveling exhibitions to various parts of the country believing that by so doing it is profiting not only the public but the artists. Appreciation of art is built on knowledge and is itself essential to production. When American artists can be assured of an appreciative public then American art will be comparable with the great art of the world—the art of which nations boast and through which they live in remembrance.

NOTES

A NEW
KNOXVILLE The Knoxville, Tenn., of the year 1910 is not the Knoxville of a year ago. It is a clean, beautiful city, made so by the united efforts of the individual property owners. A process of evolution toward the beautiful has been going on for several years, but not until this year has the flower of civic beauty blossomed. Knoxville needed, as other communities have needed, some great undertaking to awaken its people to the duty they owed themselves in a big forward step towards municipal efficiency, healthfulness, beauty, and happiness. Knoxville found its inspiration in the

Appalachian Exposition, created, fostered and promoted by its business men. To receive and entertain hosts of visitors and to impress them with the advantages of Knoxville as a center of commercial activity and at the same time a delightful home center, it was necessary that the "house be made ready." Who more quick to realize that need or more capable to direct the housecleaning than the women of Knoxville? To their zeal must be credited the present beautiful aspect of the city. And it has been accomplished in a remarkably short time. Only last spring the Knoxville City Beautiful League was organized as a parent society, headed by Mrs. Lawrence D. Tyson, who made her beautiful home the headquarters for a movement that speedily resulted in the organization of subsidiary societies in all of the ten wards, each headed by a competent chairman, and assisted by enthusiastic workers. Clean-up days were designated, and such cleanings! The litter of one yard was not dumped on to the nearest vacant lot—it was hauled away to the far outskirts of the city. Competitions for home and yard adornment were started, the awards to go to the ward or district that made the best showing.

In recognition of the work of the City Beautiful League it was given the place of honor on a program of two weeks of special events, under the direction of the Board of Women Managers of the Exposition, and the first day of that Congress—September 24th—was designated as "City Beautiful Day," and placed in charge of the City Beautiful League. Representatives from other cities were invited to attend and participate; the day was devoted to a retrospect of things done and consideration of larger things to be done. At an evening session at the Fair Grounds well-known speakers addressed a public gathering, among them being Richard B. Watrous, Secretary of the American Civic Association of Washington. The finale of the meeting was the awarding of the cash prize of the Board of Trade. The results had been so uniformly excellent

that the prize was divided among three of the ten contesting wards.

The Knoxville of today is not the Knoxville of tomorrow. Inspired by the results of this one season, the City Beautiful League, assisted by other organizations of men as well as women, will take up larger undertakings. Parks, sadly needed, will be provided; the esthetic possibilities of the water front will be utilized; playgrounds will be introduced and possibly, yes, quite likely, Knoxville will soon join the list of cities that have called experts to their assistance for the development of comprehensive city plans.

It is an encouraging chapter that Knoxville and its women have added to this year's record of civic improvement.

THE APPALACHIAN EXPOSITION

Fifty years ago the Mechanics Institute Fairs and the Art Union in New York first exploited American Art. It was in Cincinnati, early in the seventies, that the first Exposition scored with a skylighted gallery. Through the middle of this gallery was a display of sewing machines, the new wonder, which enterprising representatives demonstrated to admiring visitors oblivious to the fact that on the walls hung some of the most valuable and noteworthy paintings then in America. Works by Achenbach, Knaus, Lessing, Bouguereau, Fortuny, and painters of the then popular Dusseldorf and French schools were lent by Messrs. Longworth, Springer and Probasco as well as by others and an excellent showing was made. This initial success was followed by the Centennial Exposition at Philadelphia in 1876 which was in reality the progenitor of the great "World's Fairs" that have followed. The Appalachian Exposition held at Knoxville, Tennessee, from September 12th to October 12th, was on a comparatively small scale, but by no means an unworthy successor of those intervening between '76 and the present time. The structures were of wood and staff and attractively designed. A fair

portion of the upper floor of the main building was devoted to the Fine Arts display which consisted of 348 pictures. Two large skylighted galleries were given over almost exclusively to works by New York and Washington artists and four smaller ones were occupied by contributions from painters of Tennessee and the other Appalachian states—Kentucky, Alabama, Georgia, the Carolinas and the Virginias. The southern painters made a brave showing; what is more, some, such, for example, as Lloyd Branson and Catherine Wiley of Knoxville, and Nora Houston of Richmond, being represented by work which ranked with the best shown by the New York and Washington painters. And this display contained fine examples of the work of such men as Gilbert Gaul, Irving R. Wiles, R. D. Gauley, Hobart Nichols, Cullen Yates, Reynolds Beal and Irving Couse of New York, William H. Holmes, James Henry Moser, Ellen Day Hale and Bertha E. Perrie of Washington. To be sure it was somewhat weighted down by a mass of material of comparatively little artistic value contributed by local aspirants, but, as one of the managers sensibly said, "It is our first art exhibition and we thought it could do no harm to give all of our native artists a chance to show what they could do. Another year our jury of admission will be more exacting and only pictures which reach the standard of the first class exhibitions uphold will be shown." This must surely be done if art is to gain a real foothold in the south, for nothing but the desire for the best, which eliminates all consideration of locality, age or personality, will insure genuine growth in art taste. Along these lines the Nicholson Art League of Knoxville is working and toward this end it presented a gold medal for the best original oil painting by an Appalachian artist. Dr. H. J. Cook of Knoxville also presented a gold medal for the best collection of work by a painter native to this region. The first was awarded to Lloyd Branson and the second to Catherine Wiley. By the exposition 26 medals and honors were awarded.